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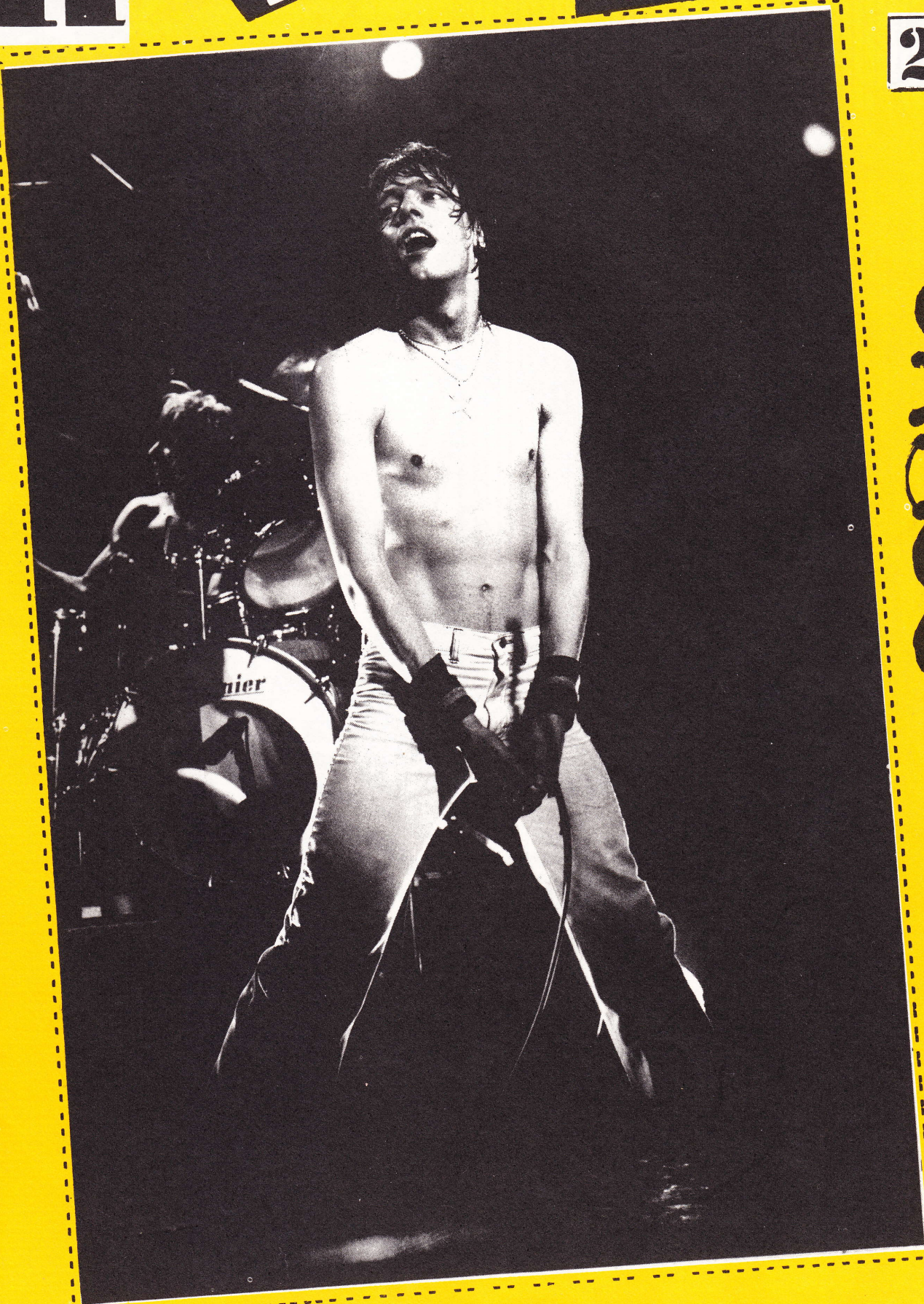
THE

CITY

25_P

CROSS

Gloria Mundi



subway army

CULTURE

#10

EDDIE AND THE HOT RODS

PARALLEL LINES ≡

66
MOUNT
PLEASANT
LIVERPOOL

OPENING



THURSDAY 12 APRIL



MODERN CLOTHING

JAWING *april '79* #10

Address:- **IN THE CITY,**

c/o Compendium Books,
234, Camden High St,
London, N.W.1.

for all letters/free badges/ fanzines/
free posters etc. Don't forget the s.a.e.
(a large one for fanzines and posters).
All postal orders for fanzines payable to
"F.DRAKE", some back issues still available

ULTRAVOX split

John Foxx has announced that he has left the band to work on his own. He plans to record his own music and has a number of ideas in mind. Ultravox will continue with a new singer and we hope to have more news for you by issue 11. We are told that the decision for the two sides to go their separate ways, was mutual. In The City has always been interested in Ultravox and we hope to continue bringing you the latest news from both John Foxx and Ultravox in future issues.



P. Gilbert.

FREE BADGES

"WE'RE STILL ON YOUR SIDE DEPT"

All the following badges are FREE but see above for details.

TUBEWAY ARMY + JAM + INNER CIRCLE + DUFFO + CAPITAL LETTERS + TRB + PATRIK FITZGERALD + LURKERS + TWILLEY + RAPED + YACHTS + MOTORS + IJAHMAN + SLF(78) + ART ATTACK + IAN GOMM + LINTON KWESI JOHNSON + REACTION + DAMNED + KINKS + BETTE BRIGHT + VICTIM + NICKY & THE DOTS + THOMAS LEER + ULTRAVOX (SOON) + REGGAE REGULAR + METAL URBAIN.

POSTERS: (Large S.A.E. for these).

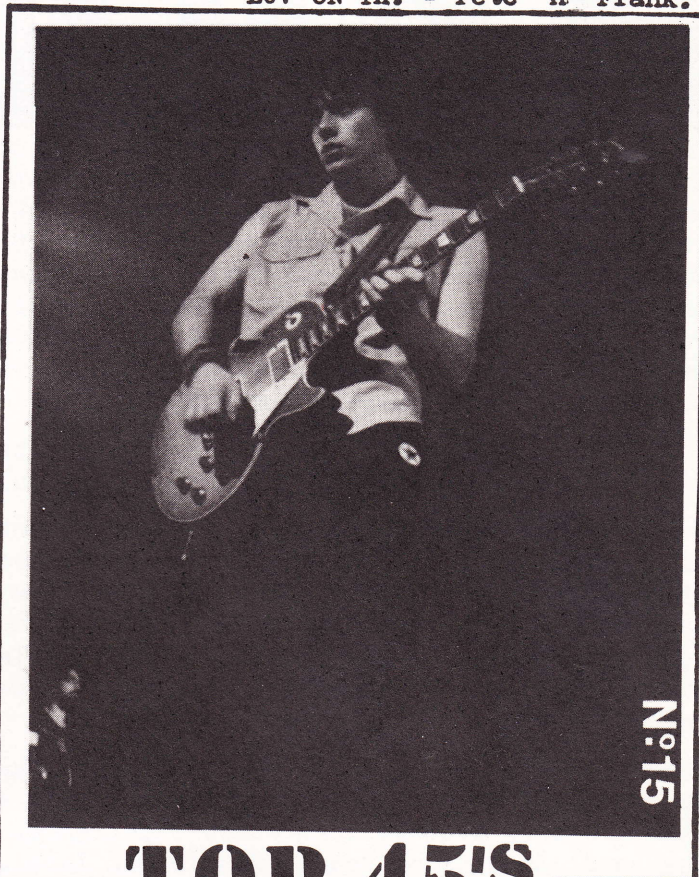
INNER CIRCLE + JOHNNY G. + ULTRAVOX (SYSTEMS) + EDDIE & THE HOT RODS + AUTOMATICS.

P.I.L. COMPETITION RESULT.

The Public Image album was won by: N.E. of Brislington, Bristol. His caption read:
"Because they're Slaughter'n'the dogs in town"
What d'ya mean the answers crap? So's the prize.
Other efforts were: "I'm waiting for a little job to happen"(J.Boland). "Fuck off ya big wank"(G.MacDougal). "I wish I could give him head"(B.Incest). Thanks for all the other entries, we daren't print them all? Another competition next issue, anything for a laugh!!!

Sorry that Jawing's so squeezed together this time but we'll try and give you room to breathe next time. Just a quickie, do you want us to start a letters page? Some of you say yes, so write and let us know, ok?

LUV ON YA. - Pete 'n' Frank.



pic:Pete Gilbert.

Nº15

TOP 45'S

- | | |
|----------------------------------|--------------------|
| (1) Alternative Ulster. | - S.L.F. |
| (2) Into The Valley. | - SKIDS. |
| (3) Damaged Goods. | - GANG OF FOUR. |
| (4) Quiet Men. | - ULTRAVOX. |
| (5) Strange Town. | - THE JAM. |
| (6) C.I.D. | - U.K. SUBS. |
| (7) Where's Bill Grundy Now? | - TV.PERSONALITIES |
| (8) Get Over You. | - UNDERTONES. |
| (9) Killing An Arab. | - CURE. |
| (10) Heartbeat e.p. | - GLAXO BABIES. |
| (11) Where Were You. | - MEKONS. |
| (12) Something Else. | - SID VICIOUS. |
| (13) Everybody's Happy Nowadays. | - BUZZCOCKS. |
| (14) Suspect Device. | - S.L.F. |
| (15) Bully For You. | - T.R.B. |
| (16) In A Rut. | - THE RUTS. |
| (17) Staircase(mystery). | - SIOUXSIE. |
| (18) Feeding of the 5,000.(12"). | - CRASS. |
| (19) English Civil War. | - CLASH. |
| (20) Down In The Park. | - TUBEWAY ARMY. |
| (21) 'E.P." | - SLAUGHTER&DOGS. |
| (22) Questions And Answers. | - SHAM 69. |
| (23) Don't Ring Me Up. | - PROTEX. |
| (24) King Rocker. | - GENERATION X. |
| (25) Sound Of The Suburbs. | - MEMBERS. |
| (26) Being Boiled. | - HUMAN LEAGUE. |
| (27) Cheap Night Out. | - RAPED. |
| (28) 'E.P.' | - BERNIE TORME. |
| (29) Anal Sex 'e.p.' | - DOGSUCKERS. |
| (30) Life. | - ALTERNATIVE TV. |

Thanks for all the votes you've sent in since issue 9. Above is the result. To help us keep it as accurate and as up to date as possible, send us your current top 5 favourite singles!

CULTURE

To you, culture may mean rainy Sunday afternoons at the National Gallery. To Culture, the word means lightning and thunder, an African history kept secret, orange trees in their backyard, and 'ganga' (marijuana) to help them commune with all these natural delights. 'Two Sevens Clash' became the left-field reggae sensation of 1977, simply because the title track captured any colour imaginations. Apocalyptic visions sung in lilting three-part harmonies over rhythm tracks that almost buckled the deck, they sizzled so much. Session king Sly Dunbar's drums rattle like a barrack-full of artillery run amok, Lloyd Parkes' bass pumps energetically, and new Orleans-flavoured horns squeeze plaintive melodies like icing on the top. And riding above the lot, the unmistakably energising vocals of Culture's lead singer, Joseph Hill.

Joseph Hill's eyes have a visionary gleam; he knows he was born to be a leader among men. A tall, skinny 29 year old, he's a gangling but nonetheless imposing figure, articulate and quick.

Culture have instant access to 100% proof inspiration. They all live in the country, two of them in May Pen, the capital of Clarendon county. The market town still retains obvious marks of British colonialism in fake wood-log park benches sitting quaintly under the palms in the main square, sea to one side, mountains to the other, Culture live on land that's incredibly lush and fertile. Seeds burst into flower almost overnight in the kind of soil that's ideally suited to practising Culture's Rastafarian beliefs, with their emphasis on healthy, 'ital', natural living.

The three singers in Culture (Joseph is backed up by Ray 'Kenneth' Days and Albert 'Ralph' Walker) have only been singing together for a year and a half. Hill's the only one of the trio with previous professional music experience. In 'about '72" Joseph took a tune called 'Behold The Land' to Coxsone Dodd's Studio One label. That move placed Hill squarely in the great tradition of reggae singers and songwriters, including Bob Marelly, Toots and the Heptones, who also started their careers by not seeing any money from their first hits. Disillusioned, Hill went back to May Pen.

But he never thought of giving up music:

"I've got a lot of inborn experience, real roots experience. I don't know where I get them. Creativity."

Hill spent the next few years drumming for various local outfits (he also plays bass and guitar) and spent his time off meditating in the country or by the sea with spliff in hand, or dancing to new roots sounds at big open-air dances held by Kingston sound system dubmasters like King Tubby. His return to recording was prompted by the arrival on the scene of his cousin Ralph, a subdued, sensitive character with a clean-cut Marvin Gaye profile, and his mate from Kingston, an affable electrician and would-be singer named Ralph.

Kenneth: "Three bred'ren singing, that really carry a super-strong unit, a firmer sound."

The three dreads discovered a spontaneous swing when they sang in harmony. Joseph's voice rocks naturally to the fore - he sounds like the lion, the symbol of Rastafari, whether roaring with joy or bellowing in anguish. And as an extra bonus, Joseph's voice sounds conscious - alert and intelligent as he actually is. Ralph and Kenneth, meanwhile, croon in counter-lilt backup.

Approaches made to the Joe Gibbs studio resulted in a series of hit singles in Jamaica - 'This Time,' 'Jah Jah See Them A Come,' and then the immortal 'Two Sevens Clash.'

'Two Sevens Clash' was the one that turned a non-Jamaican audience on to Culture. The song's based on the prophecies of Rastafarian prophet and leader, Marcus Garvey, who predicted that when the two sevens clashed (i.e. 1977) Kingston and the outlying Spanish Town would be hurled together in a cataclysmic tumult. It scarcely mattered that non-Jamaican audiences didn't fully grasp the lyrics, excellent though they are; the spirit with which Joseph screams 'WHAAAT' in the middle of the song hit the spot cross-culturally. British audiences seemed to have a special fondness for the tune because of its (albeit unintentional) reference to new-wavers The Clash - what appears to be unintentional may be happening for a purpose...

Listen to Culture sing. They're telling you not only their life stories, their individual awakenings to pride and self-awareness through the Rastafarian faith, but of the spirits and souls of their African heritage. The pride and joy of their singing is contagious high energy. Culture are certain to take you higher than you ever imagined you could legally fly.

IN THE FUTURE
EVERYBODY IS A STAR
FOR 15 MINUTES!

THINK YOU CAN DO BETTER?
WELL, Y'KNOW THE ADDRESS,
THERE'S NO RULES. WE'LL
PRINT THE BEST AGAIN
NEXT ISSUE.....
WELL, WHAT ARE YOU
WAITING FOR.....?

UNDERTONES CHELMSFORD.

Local band Deep Throats were the support act and this was my first encounter with them. The majority of the material was fast and loud, the most notable exception being their debut single, 'Rock'n'Roll Dishcharge', which is a gem. The end of their set saw the stage full of fans.

The Undertones came on after a short break and delivered a terrific set. Starting with 'True Confessions', they gave us about 17 songs in just over an hour. Fergal, who was clapping madly at the end of every song, (liked your Ramones T-shirt - perk of the job?), led the band through 'Smarter Than You', 'Casbar Rock', 'Get Over You', 'Teen-age Kicks' (twice), 'Jimmy, Jimmy', 'Here Comes The Summer', etc, before closing with Gary Glitters', 'Rock'n'Roll'. The band stayed on at the end and carried on playing. When they did go off and were called back, despite broken strings and running out of songs, they gave a great encore. The Undertones are special and still teenagers - Catch them if you can! PETER HALL.
Chelmsford, Essex.

ELVIS COSTELLO. ARMED FORCES.

The first thing you notice about this album is the amazing sleeve it comes in. It's really colourful and has sections which you open to get to yer actual Elvis Costello L.P., and free live E.P. And if that isn't enough for good value, enclosed with the E.P. is four "Don't Join" postcards, with a photo of each member of the band on them. After feasting my eyes on all these goodies, I was eager to find out whether the L.P. was as good as the sleeve had me to believe? And folks, y'know it was! Side one kicks off with "Accidents Will Happen", an up-tempo little gem, (this is also on the E.P.), and if Elvis releases another single from this album, my guess is this one. "Senior Service" has got to be one of my favourites; really brilliant production and who produced it? Well, it had to be didn't it? Nick Lowe of course. Next track is the delightful "Olivers Army", currently doing well as E.C.'s new single. I was pleased to note, six songs on each side, so there's no chance of getting bored with any track, as they're all fairly short and sweet. "Big Boys", is loud and raunchy, "Green Shirt" and "Party Girl" are the last two tracks on side one, and I've got to admit, they really left me begging for more! So I turns over the L.P. to find "Goon Squad" a haunting composition, I could honestly picture tanks charging about the countryside, (like in those old war films). Next is "Busy Bodies", then "Sundays Best" which is a real catchy song. "Moods For Moderns", "Chemistry Class" and "Two Little Hitlers" are all absorbing and interesting which brings this album to a close. It left me believing what a genuine musical talent E.C. has.
KATHY BLAND, Great Yarmouth.
pic: Pete Gilbert.

MEMBERS MARQUEE

With the success of their second single, "Sound Of The Suburbs" the Marquee was not surprisingly filled with punters on both nights of the gig. The Dials are a 4 piece new-wave band who are politely received. Their music is nothing special but produces a good vertical response from the energetic. They play a full set and get a deserved encore. After a wait of $\frac{3}{4}$ hour, 4 Members appear on stage and begin a good rhythmic number and are joined a couple of minutes later by Nicky Tesco, lead singer. People who came on the musical strength of their 2nd single are disappointed - I'm not! The P.A. is good and clear which conveys the excellent lyrical strength of The Members, for this is where their real talent is. The set is well structured with several highlights, Sound Of The Suburbs, "Solitary Confinement", "Police Cars" and "At The Chelsea Nightclub" - the latter is a classic; "Half a pint of lager costs sixty pee". They do an encore and probably would have done more but the stage was invaded. Apparently, they can't get a gig at the Music Machine - I wonder why not?? SIMON M.



EDDIE AND THE

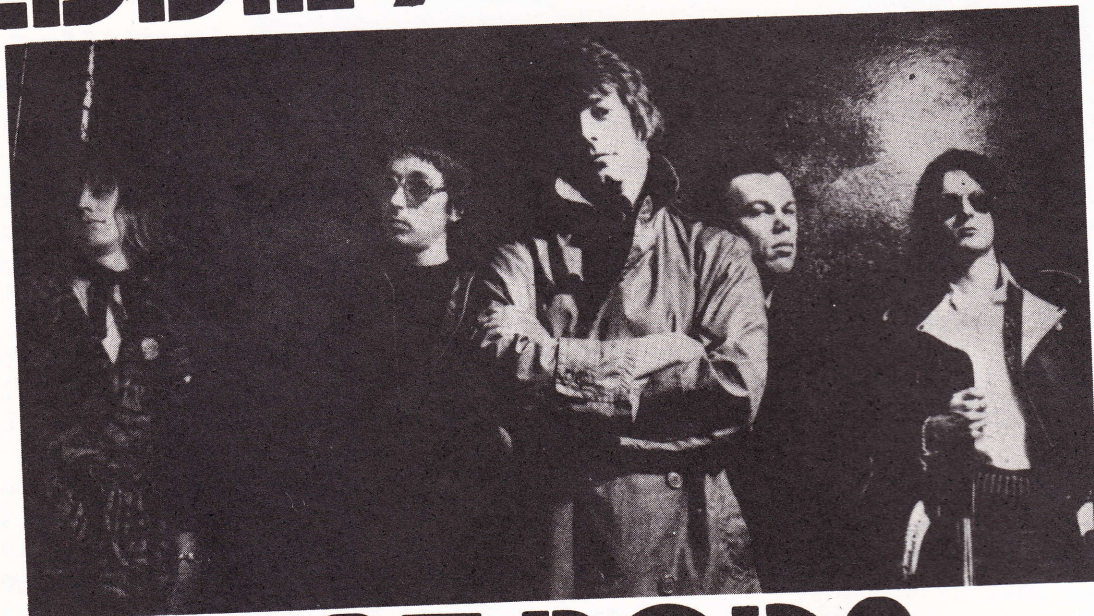


Photo Credit: Fin Costello

HOT RODS

EDDIE AND THE HOT RODS started out way back in 1975. Based in Canvey Island, Essex, they slogged the all too familiar pub'n'club circuit before carving their way into the big wide record business world, by being snapped up by Island records. Their first release was 'Writing On The Wall' followed by 'Woolly Bully' (a Sam The Sham And The Pharoahs song). Both of their first two singles received only mild acclaim. Lew Lewis split to find his own direction, before the band really got going. Although I have heard that the "Hot Rods" music was becoming too fast for him and that it was "cutting his mouth".

What really started the ball rolling, was when they started playing London's Marquee club. The Hot Rods played to the most packed and solid houses the clubs ever known in its age old existence. It was at this time that they recorded their 'Live At The Marquee' e.p. which hit the lower regions of the charts. They took a deep breath soon afterwards and recorded their debut album "Teenage Depression" which doesn't lack any energy from the first track on side one, to the last track on side two. 1977 saw the release of the Rods second album, "Life On The Line" and this, in my opinion, is their best to date. 'Special guest' guitarist Grahame Douglas appeared on this album and just by listening, it's possible to see the effect he had on the band - In 1978 they toured America which is no small achievement, and in 1979 (what already?), they've released their third album "Thriller" and this has received mixed reactions from the critics. As for myself? Well, I'm not sure, perhaps it will grow on me. Which leaves Barrie Masters to tell you and us the rest.....

IS IT TRUE THAT THE RODS WERE GOING DOWNHILL BEFORE GRAHAM DOUGLAS CAME ALONG?

"No, I don't think so at all. When Graham joined we had just finished our first album and we were working on the second. I don't think we were going downhill, we had a lot of success with the 'Live At The Marquee' and things. I dunno, it just goes up in phases. You get a rung and you hold onto it and drift along until can reach the next one. I think we were just drifting along and waiting for the next one, and it came along in the form of Graham."

BUT WOULD THE RODS HAVE SURVIVED WITHOUT GRAHAM?

"Oh, yeah".

AND HAVE BEEN AS SUCCESSFUL?

"I don't know, probably, but in a different way, but you can't really tell."

WHEN YOU WENT TO AMERICA, WHAT SORT OF REACTION DID YOU GET?

"Well, it varied from state to state. Obviously we had no problems at all in New York, Los Angeles, Chicago and San

Francisco because they're all, like, amazing rock'n'roll cities, it was great for us. We were doing about seven shows on the trot and some where two-night things. Everywhere we played was all sold out! We went down great. There were, of course the ultimate poseurs at our first night in New York, they were all sitting around tables with their drinks. But that was the only gig, after that the real people came in. We really enjoyed it. The whole tour was really good, we've never worked so hard in our lives. We did 56 shows in 54 days."

BUT WHAT ABOUT EUROPE? WOULD YOU SAY THE RODS HAVE BEEN SUCCESSFUL THERE TOO?

"Eh!, odd parts at different times, but Europe's a hard place, like you've got France, Holland and Belgium in one league. It doesn't matter really, cos it all depends what day of the week it is, sort of thing. We've had quite good success in Germany and have done some good TV shows and things over there. We haven't done Scandinavia yet although we did one gig in Finland. We had the Ian Gillan band supporting us and we pulled eight and a half thousand at that festival. It was that Midnight Sun festival where there's

no darkness. Really, we had such a big name over there. Our singles have done quite well in Europe, we reached number 4 in Belgium once with 'Lying' I think. Our other singles did quite well, too. Touring wise, we did very well in France, we did a 25 date tour and we played places that had never seen groups in their town before. Everyone was just sitting down, they didn't know what to do."

YOU REALLY ENJOY TOURING DON'T YOU?

"Yeah. I love it."

WHAT ABOUT THE REST OF THE BAND?

"They love it to within reason, it's like the sun always shines brighter on the other side. Although when we've been on the road for about a month, everybody's sort of "Oh, not another gig, I must go home". But with us it's always been the same, I mean, we've got unwritten laws like nobody speaks before midday. We're all bastards in the mornings and during the daytime we really get pissed off. But as soon as we get to the gig, everyone wakes up, everyone is as mad as farts again. It all builds up before the gig and sort of explodes when we are playing, then the party can

kip again, the enjoyment is just playing. There aren't many bands that work our way. I know of bands that have played with us and they just can't believe it. For American bands actually playing at the gig is the worst part of the day. They love touring because they like travelling and meeting people and being stars. But they don't like playing 'cos it's hard work. But the harder we work the better we play."

BUT ISN'T IT TIRING WITH ALL THE TRAVELLING AND HAVING TO LIVE IN HOTELS?

"No, I love it. I don't like grass growing under my feet. In America it was strange because we didn't know what to expect. The difference between New York and Chicago wasn't all that bad but between Chicago and San Francisco was like, the other end of the world. That's what was strange, you didn't know what to expect. It's different when we're in Europe 'cos we know what European towns look like, they all sort of look the same. But this was our first trip to the states and it was more exciting in a way. In Europe it's a laugh 'cos you're not understood much but in America everyone loves an English accent. Chicks go nuts over you, you're like God's gift to women, you look forward to that, especially if you're on the west coast. That's murder, ohh I loved it."

WHAT DO YOU THINK OF THE WHOLE PUNK SCENE?

"Although it may not sound like it, I think the punk scene is one of the best things to happen in years, I really do. Because it's brought hundreds of kids to put their feet on the ground again and realise that you don't have to be born with a twinkle in your eye to be a star."

WOULD YOU DESCRIBE THE HOT RODS AS A PUNK BAND?

"No, no way."

HAVE YOU EVER BEEN A PUNK BAND?

"No, because we got dragged up in it. We were blamed for starting it, well, not blamed...but we started about a year before doing all the London gigs, pubs and things, about a year before punk started. We used to come straight from working on building sites wearing old boots and dirty ripped jeans. That wasn't an act, that was just us. And that started a lot of it off. And people were saying "Hey aren't they young kids" and we were packing places like the Newlins Tavern and all those great pubs. There are still a few around. Then we got into the Marquee thing and I think that's what started it because a lot of people said, well if they can do it - we can. But I wouldn't say we are a punk band. No... rock'n'roll...That's all we know really. There's no real title you can put on it but it's not punk."

HOW DO YOU GET ON WITH EACH OTHER WHEN YOU'RE TOURING?

"Surprisingly, quite good. None of us have ever lived together like a lot of bands do. We can still talk to each other and when we're not touring we go for drinks together on most days. It's funny 'cos we're so similar in some ways and yet so far apart in others. We're similar because we're in the same band with the same ideas and target I guess. When we're on the road no-one seems to mind sharing rooms and things...there's no sort of hate or anything. Everyone has just accepted that we are US. That's it! Outside we do what we like but the thing that always comes first is The Rods - it's always been that way."

A LOT OF PEOPLE HAVE SAID THAT THE RODS HAVE LOST THEIR ORIGINAL POWER & ENERGY? WOULD YOU AGREE?

"I'd certainly disagree with them. I

mean, you've only got to go to one of our gigs! Alright, we've got more melodic, we probably play slower songs, but that just proves in my mind that we're not scared to experiment. Anyway, look at the Stones, they haven't done bad. Y'see we were known as the highest energy band in the land, especially our live sets, but we've done that now and we've got to change. You can't get any higher energy."

WHAT HAPPENED WITH "MEDIA MESSIAHS" ? IT DIDN'T MAKE MUCH OF AN IMPACT?

"Well, we had a lot of trouble with that. When it first came out everyone thought, "Great! Great little single that", we almost got record of the week. Then the same people began to think, Media Messiahs?hmmmmmmmm!!....Hey! that's about me!! And then the radio stations thought, "Hey!We're not playing this, it's about us!! One of the lines was, 'You've had your 15, now we're getting ours' and that was written long before all this pay strike stuff, when everyone was asking for 15%. They thought it was about that! The press, the radio, the T.V., everyone thought it was about that, so it didn't get played. Even the kids thought it was about them. I mean, how can you win?"

DO YOU REALLY THINK THAT THE PRESS TOOK THAT SONG PERSONALLY?

"Of course they did! That's why everyone disliked it."

BUT SURELY THE VERY TITLE MEANS IT WAS AGAINST THE MEDIA?

"No! No! It was about the way the big machine in this business works. A machine which says, "Right, star of the week is...It's okay fellas, away you go, you're on a BIG television screen show....Right, away you go....you're a star BUT if you don't do it, you'll get kicked up the arse - OUT you go, you'll never get another chance" - That's what it's really all about."

WOULD YOU SAY THE MEDIA HAVE BEEN FAIR TO THE RODS?

"Whats fair? We've had good, we've had bad. You have to take the rough with the smooth, in a way. We could have a dig if we wanted to but I don't think I could be bothered to, it's a bit pointless. Then again, we could run around praising people who have helped us no end. The thing is that the people that help you probably don't even realise they're doing it half the time. They are people, they are just human beings, we're all more or less the same. That's what we all do really, play on each other."

A RECENT REVIEW OF YOUR SINGLE 'POWER & THE GLORY', JUST SAID, WHERE? WHERE?...

"...Ch, that was by Tony Parsons! Any geezer who can write a book with a chick, at his age, well he must be 35 years of age now coz he knows all the rock scene and he wants to be the best journalist in the world. If he can write a book which finishes off by saying, "apart from The Clash, every other band is pissing into the wind." Well, honestly, a quote like that from a geezer who is supposed to have a brain, I mean, if he doesn't like the rock scene, what the fuck is he doing in it? Right! Why doesn't he go to the front of a Clash gig and smash his head against the stage. If he hasn't got an eye for anyone else, what the fuck is he doing writing for the New Musical Express? Where is the power? The power is the glory! He's getting it isn't he, that's what HE wants. So he's just contradicting himself and slagging himself off by saying it. It's as simple as that!"

HOW DO YOU REACT TO CRITICISMS ABOUT YOUR MUSIC?

"Well, I only react to myself because,

anyone can go around saying 'Oh no you are wrong' but the fact is, everyone's got their own opinion. Y'see I prefer a descriptive review. I'd rather read a review which is totally descriptive, which didn't exactly praise us, rather than a review that said, "I thought that gig was fucking genius", y'see just because he thought it was, should I? I mean, he could be a Frank Sinatra freak and that's the reason that I don't worry. But I might secretly worry to myself."

HOW DO YOU FEEL ABOUT THE NEW ALBUM? ARE YOU HAPPY WITH IT?

"I think it's the next step up. I mean, we are certain, it is THE next step up! Whether people are ready for it or not I don't know?"

ARE YOU AS EXCITED WITH THIS ALBUM AS YOU WERE WITH THE LAST TWO?

"Oh yes, more so, because with 'Life On The Line' it was almost as if it had to be done - so we did it. But with this one, we've all gone out of our minds, because we just wanted to make an album. We had a lot of songs that we'd been rehearsing and we'd written 24 new songs, so we thought we'd have to try and do some gigs. We did a few gigs and it was necessary to record them so that we didn't forget them, and we wanted a bit of fun anyway. We hadn't been in a studio for a long time and we really did have a lot of fun making it! In fact, I would even say that it was more fun for us than it will be for the people who are going to buy it. We had a real gas! Other people are on it, like Linda McCartney, Lee Brilleaux and Jools Holland. Great people!"

HOW ON EARTH DID LINDA MACARTNEY COME TO SING ON "POWER AND THE GLORY"?

"We recorded that album at Abbey Road studios and one morning Linda and Paul McCartney just walked into the studio and said "How you doing?" We were all surprised what great people they were and we all sort of got talking about various things and had a laugh. It was when we were doing 'Power And The Glory' and Linda said, "Oh, you've gotta do a harmony there in the back-ground" and we all sort of said, "Yeah, yeah" and Linda said, "Look, we're down at the Roundhouse mixing, if you'd like me to do the harmony for you just shoot down and let me know?". A couple of days later she came back to Abbey Road and said, "I've come to do the harmonies, alright?" She was very serious when she worked out the harmonies but we didn't mind. It's funny but when she first offered I didn't think she was really serious about it. We never had the feeling that they were nosey-parkers because she really knows what she is talking about. When it was finished we thought, "Oh yeah, that's great". As it happens it came out really well."

WHY ARE THE REST OF THE BAND CO-WRITING MORE OF THE SONGS NOWADAYS?

"Because I think everyone was getting a bit frustrated. I can't speak for the rest of the band but when I sit down and write a song, I've got to sing the lyrics and try and put accross what I mean. Not only me but the others too, realised that there where a lot of things we wanted to say and we sort of work like this, one of us will come up with an idea for a riff and say, "Why

don't we do this?" and it's becoming more of a joint thing all the time. Not only that, it works better. We're not the type of geezers who say, "Play that" when we write songs, we say "I've got an idea". The actual writing credit goes to the writer of the song but there is the other things like the arranging and things like that. There's none of this, "Oh, you haven't got a song on the album we'd better put one of your's

on". None of that! We just decide which songs are the best and use 'em. It just happened that Graeme's songs have all been chosen as singles but so what?

BUT HE STILL GETS MORE MONEY FOR THEM THOUGH, DOESN'T HE?

"Oh yeah, but no one's bitchy about it we just choose the song that happens to be the best one. I think it's for the best that everybody writes 'cos you get a wider selection and a lot of different ideas coming in".

YOU ALWAYS SEEM TO BE WEARING THAT UNUSUAL SHAPED STAR AROUND YOUR NECK, IS THERE ANY SPECIAL REASON FOR WEARING IT?

"No, not really, I suppose I've just got attached to it. I do take it off before I go to bed at nights though. A long time ago when I appeared on T.V. this bloke noticed I was wearing a star around my neck and when he met me he asked me about the star. When I told him I'd lost it he offered to make me a special one. Most people wear a Jewish or equilateral star but this one's an unusual one and I don't think anybody's got one exactly like it? I've got really attached to it and if I do forget to put it on people often say, "Oy, what've you done with your star?".

WHY WERE THE 'MEMBERS' CHOSEN AS THE SUPPORT BAND FOR YOUR RECENT TOUR?

"Well, we've always had this reputation for picking good competitive bands to support us and I was looking around and caught the Members at a couple of gigs. They're a chart success band with a single in the top 20 and people want to see them. They're a great band, I really dig 'em. Anyway with a band like the Members, you're gonna get a lot of people coming to the gigs. Those people are gonna get good value for money too. Last time we had two amazing bands supporting, Squeeze and Radio Stars, this time we've got the Members and The Magnets."

DOES IT BOTHER YOU THAT ISLAND HAVE DROPPED A NUMBER OF BANDS RECENTLY, ULTRAVOX, AUTOMATICS, ETC.?

"Look, you either take it or leave it and go somewhere else. It's always been that way. Take it or leave it....Oh, that's a bad pun....No, we get on alright with Island. All record companies are run by human beings. It's true, the bigger they are, the more money they've got and the better they can be but then again the bigger they are, the bigger the arse-holes they've got working for them. Island have got a lot of faith in us and the guv'nor, the bloke that owns it, is a great geezer."

BUT IT COULD BE THE RODS THAT ISLAND DROP NEXT?

"So what, it don't bother me if they do. There must be another record company that would want us. They all do the same job within reason. The more you give 'em to work on, the better they can work. It's obvious that some of the bands that were here didn't give 'em enough to work on. Or they had a disagreement, then they should have found out where the trouble was, and rooted it out. If it's a person sack 'em, if it's one of the band, get rid of 'em. I don't know if it was like this with those bands but we've never had any bother ourselves. The best thing to do if you've got a problem is go to the top man and sort it out, this way you've got no bullshit and you help each other. This way it's all over and done with, none of this talking behind each others backs."

DO YOU 'DO ANYTHING YOU WANNA DO' WITH ISLAND OR DO YOU DO WHAT YOU'RE TOLD?

"Oh no, you never do what you're told, you don't make their life easy. Otherwise they're going to forget about you. You've got to give 'em a bit of wellie, (Do wot? - Ed), so they know you're always there. The slightest thing goes wrong and we're right up their arses. At Island all the decisions are democratic, we have to listen to views and then there's always the big boss man! We just sit down and get it all out in the open. We're not always right but we're never wrong."

HAS SUCCESS CHANGED YOUR LIFE-STYLE?

"Yes, a bit, I drink more for a start. I've become more aware - cockier in a

way and I tend to worry a bit more. I've become much more excessive, like before we used to have a party but now we have, like, a raving lunatic asylum.

WHAT SORT OF PERSON ARE YOU AWAY FROM THE MUSIC AND THE GLAMOUR?

"I don't know really, I'd say I'm a bit moody and I change from hour to hour. One minute I'm feeling really pissed off and the next I fancy a laugh. It makes it hard to talk with people sometimes. When I'm on stage I smile all the time. Being on stage is probably one of the happiest moments of my life, evrytime I play. Of course, everyone expects you to be happy and beaming all the time but I'm not a machine, I don't want to be a machine, I like it the way I am thanks. I'm a Tauren, which probably sums it all up."

WHAT SORT OF MUSIC DO YOU LIKE?

"Very wide and varied really, I like Aerosmith and Zappa also Arthur Lee who used to be in a band called Love, then there's Nils Lofgren, most of it is American stuff. Then I can have binges on The Stones and a lot of weird things like blues."

WHAT IS YOUR FAVOURITE RODS SONG?

"At the moment, 'Breathless' but I'll probably change my mind by next week."

HAVE THE RODS ANY PLANS FOR THE FUTURE?

"We finish this tour on April 2nd, then we go into the studio to do some promotional things then mid-April we're off to America for 2½ months. We're hoping to visit Australia and Japan in August and September and have a little bash here in England at the end of the year"

ARE YOU AS ENERGETIC ON STAGE AS YOU USED TO BE?

"Probably more energetic."

MORE THAN THE MARQUEE DAYS?

"I dunno about that, it depends from gig to gig, I don't plan a stage act."

DO YOU STILL CLIMB AMPS ON STAGE?

"Who me! Yeah, I do, y'see I used to work on a building site and d'ya know I get more fucked after one gig lasting an hour and a half than I used to in a full days work. I get more nervous at little tiny pub gigs than I do at a place like The Rainbow that's sold out. It's weird that and the worst time is when you're told "On in 5 minutes", I can sleep for 10 hours after a gig, no problem."

IS THERE ANYTHING YOU DON'T LIKE ABOUT THE RECORD INDUSTRY?

"I don't like anything that's tied up with politics, that winds me up. It makes me think, 'Oh what the fuck'. I also hate contracts and things like that. Anything that ties me down. And the biggest wind-up of all time is when someone makes a fuck-up when they shouldn't have done, when there's no reason for it."

BUT YOU HAVE GOT A CONTRACT WITH ISLAND WHAT SORT OF CONTRACT IS IT?

"It's pretty standard really. It's a worldwide deal apart from America, we're doing that on our own now. We've got 6 albums to be written over four years. We're doing a couple of 'live' things like the 'Live at the Marquee' thing and Island expect a 'live' album out of the six. In all, six albums with no real time limit."

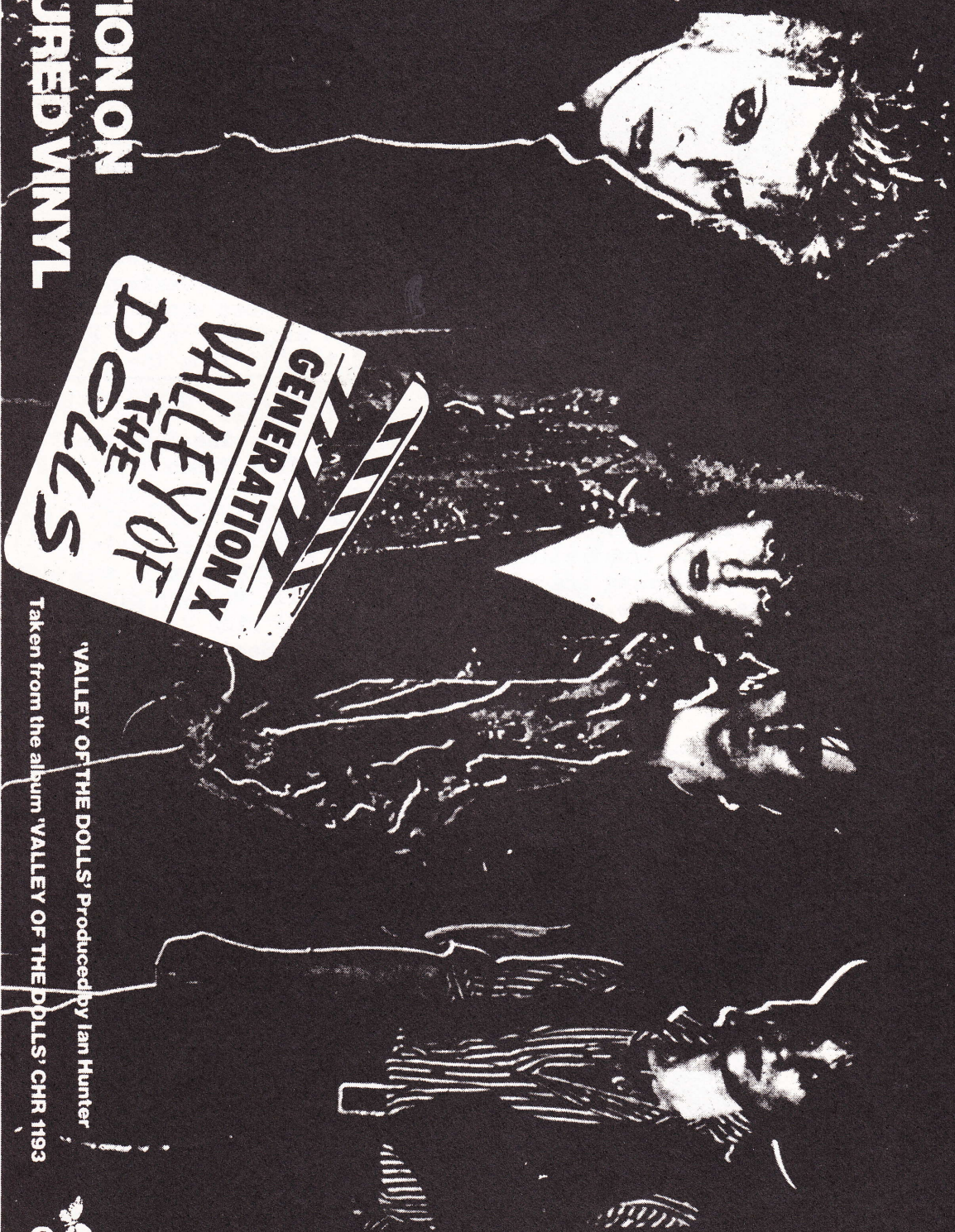
Those whom without, this interview would not have been possible dept: FRANCIS DRAKE, PETER GILBERT, GRAHAM NEWSON.....and come to think of it, BARRIE MASTERS.

pic:Pete Gilbert.

Barrie Masters

GENERATION X / VALLEY OF THE DOLLS

C/W SHAKIN' ALL OVER



**NEW SINGLE
LIMITED EDITION ON
MULTI-COLOURED VINYL**

'VALLEY OF THE DOLLS' Produced by Ian Hunter

Taken from the album 'VALLEY OF THE DOLLS' CHR 1193

 **Chrysalis**

LINVAL THOMPSON AND TRINITY-
I NEVER RUN AND I NEVER HIDE.

Neeet, vocals over slightly clichéd "curly locks" ridin' track. Predictable "Jam Jah" sentiments, which is a bit wearing. The Revelutionaires provide a good reggae feel.

MENACE - I NEED NOTHING.

Early tracks recorded June '77. Even in these days, Menace prove punk music can be good. Sorry to see Morgan Webster, (vocals) has left the group, but even on the strength of this record, both parties should have certain futures? A collectors record worth collecting.

MONOCHROME SET - ALPHAVILLE.

A bit like Bing Crosby on downers. A good song on the A-side, but needs a better producer to give it a bit more punch. Oh!, it's a Rough Trade record, (Gulp!).

THE WALL - NEW WAY.

A real punk record. Great! very raw, which is a nice surprise. Bound to be slagged a lot by Mr. McCullough at Sounds, (who doesn't seem to like music anymore?) Altogether a record to get yer teeth into and yer hands in your pockets. I like it a lot.

WAYNE COUNTY - THUNDER WHEN SHE WALKS.

Old tracks yet again. Recorded summer '77. Wayne County deserved more success than she actually achieved in this country. I don't think this record will bring it for her though. "What you got" is the stronger song and should have been the a-side. Worth collecting as a piece of Wayne County history.

RESISTANCE - KIDNAPPED.

If Albert Costello hadn't become the neo-god of half the world, this band would've captured his audience. The playing and songs, are really very good. I especially like the bass and keyboards. Too much like Elvis, which worries me. I'd like to hear more of them though.

KIM FOWLEY - RUBBER RAINBOW.

Play this record at 33rpm and sounds like Bob Dylan.

SINGLES

TUBEWAY ARMY - BOMBERS.

Nicely produced. Three good tracks with just a seasoning of Bowie, which gives a good flavour. The singers voice has a lot going for him. I don't think this record can fail and should help to get the album into the charts.

by **TONY BAGGETT**



of CUDDLY TOYS
ELECTRIC EELS - CYCLOTRON.

Not nicely produced. In fact mostly inaudible. It'll drive you mad with frustration. Whatever is happening under the surface can't be as bad as it sounds. A good Christmas present for a deaf aunt!

EDDIE & THE HOT RODS - POWER & THE GLORY.

Strong melody, with weak lyrics. A good commercial sound and should make the charts easily with a bit of air play.



THE JAM - STRANGE TOWN.

One of the best records I've heard for quite a while. Paul Weller has developed into a nifty little song writer, so it would seem. Their's no need to tell you to buy this one as it's already in the charts. (so obviously you have?).

MAGAZINE - RHYTHM OF CRUELTY.

La...La...La...B'dum...B'dum... Start with the b-side (very conventional). You would find your dad humming the Batman theme along with the intro - over breakfast, at that. The A-side even tastes of soggy Marmite soldiers.

FOUR KINGS - NON-STOP DANCING.

The bands moggie sits comfortably on the back cover, keeping them under control. Unmistakeably an integral part of the outfit and makes the cover. A record full of humour from three nice guys who deserve to be heard. Give them a try.

SIOUXSIE & THE BANSHEES - THE STAIRCASE (MYSTERY).

Cruel, evil and ear-y. A great follow up to Hong Kong Garden. Nice dirty - sounding guitar riff and good use of stereo. Don't miss out on it, even if you tape it from the radio.

FINGERPRINTZ - WHO'S YOUR FRIEND.

Blue vinyl. (The best track is, "Who's Your Friend",) with a vague r 'n' b flavour, followed by an old hit for Billy J. Kramer and the Dakota's; written by Lennon/McCartney, and a worthwhile version of that Nervz kicks off side 2 sounding a bit like The Seeds, cantering into Night Nurse. Giddy-Up!.

FASHION MUSIC - STEADY EDDIE STEADY.

My record of the month. A great toon to homicide your manager by and put half of London on valium. If people bought 'nice' records, it would be No.1. tomorrow. Disappointing b-side, but don't be put off. Buy it! If only to prove what a silly sod I might be, (if you like).

JOHNNY CURIOUS & THE STRANGERS - E.P.

Early Birds/Buffalo Springfield feel on all the tracks. Recorded at Spice Ward, where a lot of good sounds have come from. A good showcase record. Hope they have some success with it!

BLAST FURNACE - SOUTH OF THE RIVER.

A heavy rock group. Very predictable lyrics and music. If you are into Deep Purple you might like it? A bit old fashioned I'm sad to say.

ALTERNATIVE T.V. - LIFE.

Reminds me of the time we played at the Roxy. Lovely, nostalgic record. Recorded in the summer of '77. The b-side is the one you'll want to play most. Reggae feel with 'naughty' words.

GERALD (PATRIK FITZ) - ALL SEWN UP.

I really love this little guy. I've seen him so many times and always enjoy his set. This record makes you want to hug him! The flips a bit of a laugh and should keep you out of mischief for a minute or two. Love it!

SHAM 69 - QUESTIONS & ANSWERS.

This is the best single ever from Sham; at a time when it's almost hip to knock Jimmy Pursey. It should be one up the nose for his critics. Musically, the group are getting good now and these little gems show off their talent in more ways than one.

KLARK KENT - TOO COOL TO KALYPSO.

On Krypton Green vyn 1; this record has all the danger signs of starting a bizzare dance craze in Metropolis. Great rythm. Super-man should be proud of this.

SPIZZOIL



THE LINES - WHITE NIGHT.

Reminiscent of the Zombies, it grows on you after a few plays. The b-side opens up like super-man passing wind. It's a pity he dropped dead after the first few bars.

FILE UNDER POP - HEATHROW.

This is the sort of thing Sounds & NME rave about. Recorded 'live' at Heathrow Airport, it sounds like it's been ejected from a jumbo jet and shat (what's that?) on by a bilious seagull. Horrible! Should sell well, though.

SPIZZOIL - COLD CITY :4

Magic! Pete and Spizz have struck black gold yet again. I didn't think they'd top 6,000 Crazy, but "Cold City", "Red and Black" and "Platform 3" all do. You wont wanna shove this e.p. back through Rough Trade's letterbox.

CHRIS CROSS - CHEAP NIGHT OUT.

Cover? - At least you sussed something out! (a) Very well thank you. (b) Fun! - Isn't that naughty? (c) Open minds. (d) More than you'll ever imagine.

CARTOON by DAVE CRESSWELL



THE GLORY OF THE WORLD lies not in graven images or stone monuments, but in what we see as we stand before a mirror. No more, and no less.

This is the theme of Gloria Mundi, one of the strangest and most exhilarating bands around at the moment. And one of the most put-down and underrated. The reason for this is obvious; they are too individual and free-thinking to be slotted into a category and pasted with a label, and this, of course, is quite unforgivable. That tired old cliché 'boring and pretentious' has been trundled out time after time by our delightful music-papers, more than one of whom, with devastating wit, has used the predictable pun 'Gloria Mundane' as the heading for a slating review. The inference is that the band are po-faced, dreary, with ambitious philosophical ideas and nothing to offer musically.

On the level that really matters, however, Gloria Mundi have been increasingly successful, attracting larger audiences and a favourable reception from the fanzines, while their much-maligned information service has collapsed under a deluge of correspondence.

So what do they offer? A lot of irony, some detached observation of the glory of the world (us), and anger.

The irony is obvious, if we really are the glory of the world. The cover of The Program IV (a slim handout containing pictures, lyrics and gig-dates) shows the interior of an elaborate baroque church; towering pillars, intricately-wrought altar - and the nave filled with piles of rubble and smashed furniture. The best and the worst. Tragic irony, best expressed in 'Glory of the World', a howling apocalyptic number accompanied by what sounds like death-knell bells.

'We are the guilty, we are the ghosts,
We are forsaken, we're a joke.

Melai massacre, the first crusade.
We are bliss, the Kattyn graves.

We're mist and confusion. We are precise.
Dead assassins, we're so nice.

Statue of Liberty, the Eiffel Tower,
Glory of the World, we're into power.'


A truly spine-chilling song, with the male and female voices alternately chanting the title in English and Latin, like some distorted piece of church-ritual.

The detached observation can be humorous but not entirely objective, since we are all gloria mundi and this is our world: the daughters of rich men, the repellent mindlessness of the pack, the distasteful images of 'Temporary Hell' ;

'Perfumed pilgrims laughing
down the bloodstained road,



GLORY OF THE



Black-eyed bombsight ladies
spitting on the calico,
One night wonders sitting
on the spots backstage,
Old-time music lovers
cutting up their Zeppelin days,
Kings of Cold War catharsis
turning from the gods they'd made,
Banished schoolboy heroes
jerking in an early grave.'

Their anger is naturally the most vital of Gloria Mundi's aspects. So we're alone in an empty universe with no authority to back us up or take responsibility, 'Condemned to be free', as Sartre said. But there's no virtue in running to hide in the herd, sitting about complaining and hoping nothing will change. The audience is jeered at for just talking, urged to do it! and fight back! 'I, individual' is glorified, he mustn't try to melt into the crowd and evade responsibility.

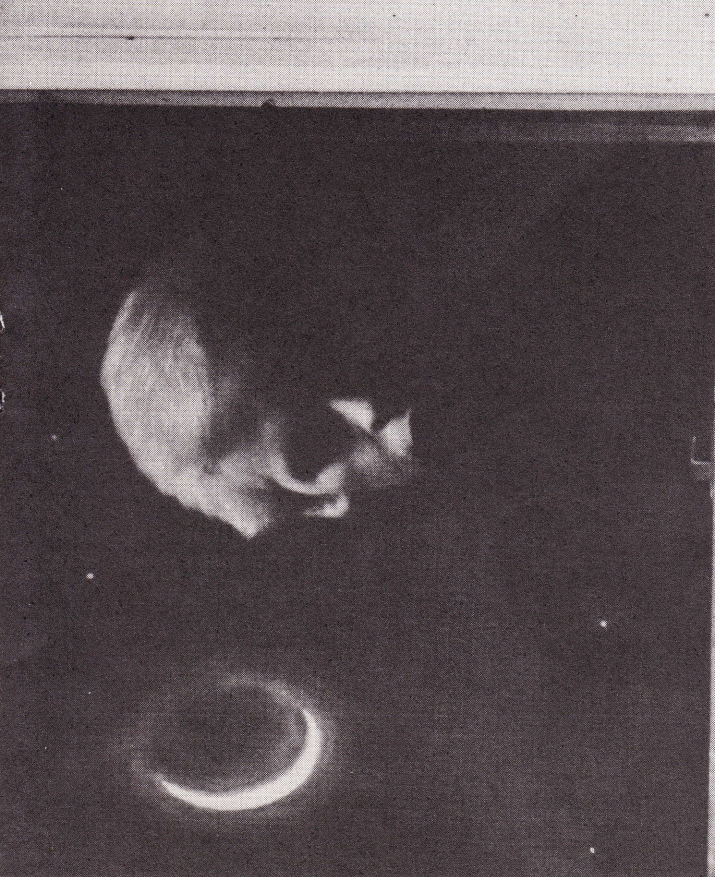
'Are you pleased when you run with the pack?
So pleased your face fits, don't have to fight
back?'

(More irony: Maelov used to open the set by shouting 'This isn't punk, this is Gloria Mundi!' Punk started, they say, as an effort to shake off other people's labels, but seems to have become just another uniform.)

So much for the philosophy, now for the music, criticised as 'tuneless rows masquerading as songs' (Record Mirror) and 'long grim pieces garishly and clumsily decorated with fancifully disorientating lyrics, diffident discords, plain rhythms and melodramatic vocals' (N.M.E.) Well, they've never tried to be a nice or a wholesome band, musically or image-wise. (Sunshine once said they don't have much naive charm, but who really wants that?) The stage is dominated by Eddie Maelov, hollow-cheeked and staring-eyed, as the music is dominated by his voice, rich, wide in range, able to accomodate all the roles he is called upon to play. He is complemented by Sunshine, a good contrasting female voice and a capable and exciting keyboards player. Drums and guitars provide strength and depth, and the whole is embellished by the extraordinary sax. of C.C., who stands quietly behind his shades at his end of the stage and sends his instrument howling and streaking through the music. No soft romance here, too uncomfortable for easy listening. But far from being soporific and universally gloomy, the music is exciting, danceable at times, enjoyable as well as thought-provoking.

A new album is in preparation, and a tour planned for the spring. See and hear Gloria Mundi. They might make you uneasy. It might be worth it.

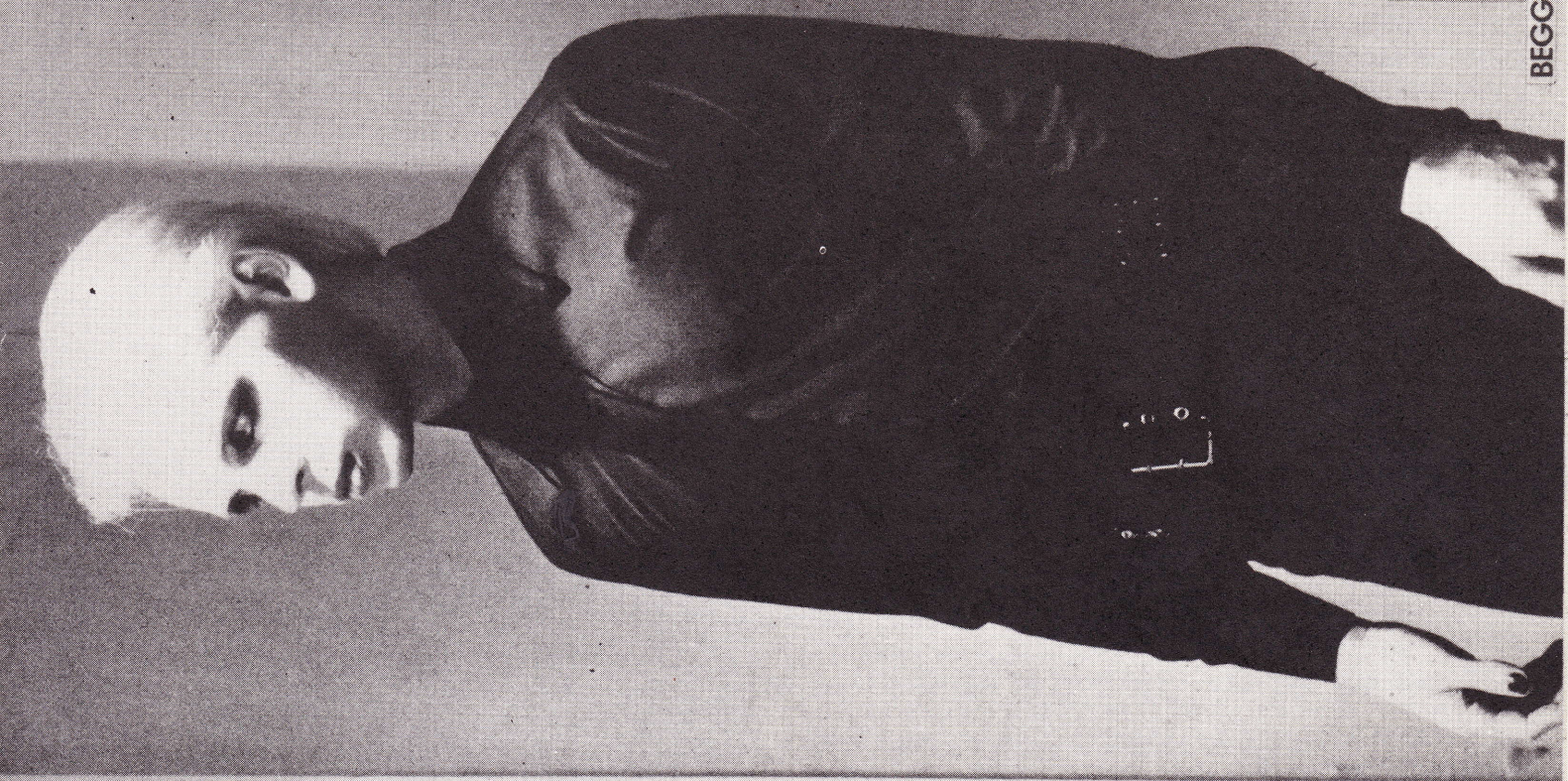
RACHEL.



tubeway army
REPLICAS

the second album bega 7

THE PARK



BEGGARS BANQUET

ALBUMS

ONLY ONES: Even Serpents Shine.

"All that glitters is not gold, and even serpents shine". True Peter, true, that's why your album's gilded with gold paint! But seriously, this album easily matches up to their first, but I'm not sure it surpasses it? Musically, it sounds a lot fuller. The best tracks on side 1 are 'From Here To Eternity!'

'You've Got To Pay' (the single), and 'In-betweens', which has those amazing seagull sounds, produced, I think by John Perry's very articulate guitar. The first side ends with 'Out There In The Night' which has a typical Only One's high pitched chorus. The other side opens with the very powerful 'Curtains For You' and like most Only One's songs, it's a song within a song. There's so much going on that in some of the other numbers they tend to lose their directness. At least this band prove they're not afraid to experiment, which is a good thing and this is highlighted on the final track 'Instrumental', which more or less is just that too! The only real thing that bothers me about the Only Ones is.....But Are they??

DUFFO: Duffo.

O.K. Duffo, you've gabbled your way onto the Russel Harty show, you had the micky taken out of you by Terry Wogan, you've embarrassed Russel Harty with the facts about his private life, you even made Anne Nightingale blush, when she asked whether you were 'gay' or not. But nobody seems to commit themselves whether your music is good or not? So, here I go, head first.....'Tower Of Madness' is an epic song, it's like a cross between a Mel Brooks movie, an Australian lunatic asylum and 'One Flew Over The Cuckoo's Nest', not very descriptive really was it? Let's just say Duffo, when you're mad you're genius. 'Chelsea Cowgirls' doesn't appeal to me at all, 'Duff Record' isn't that different really, 'Record Jerk' tells us about all the record companies that showed Duffo the door. 'Guillotine Quickstep' is a new dance that Duffo's invented, doesn't sound much fun does it? 'Duffo (I'm a genius)', along with the single, 'Give Me Back Me Brain' are the type of songs he excels at. Written along the same theme that 'Tower Of Madness' is. The music is very hard to describe. It's basic but original, lots of keyboards and synthesisers, very clever in some parts but at times very banal. 'Rise In Your Levi's' and 'Dejame Joder Tu-mente' for example, are songs that should have been given to Ivor Biggun, they are just not funny, (unless you like songs about winking, parting etc?). 'I'm Not Really Here' is Duffo heavy-style and 'Duff Odyssey' is a brilliant spoof of 'Space Odyssey'. All in all Duffo, I still need impressing?



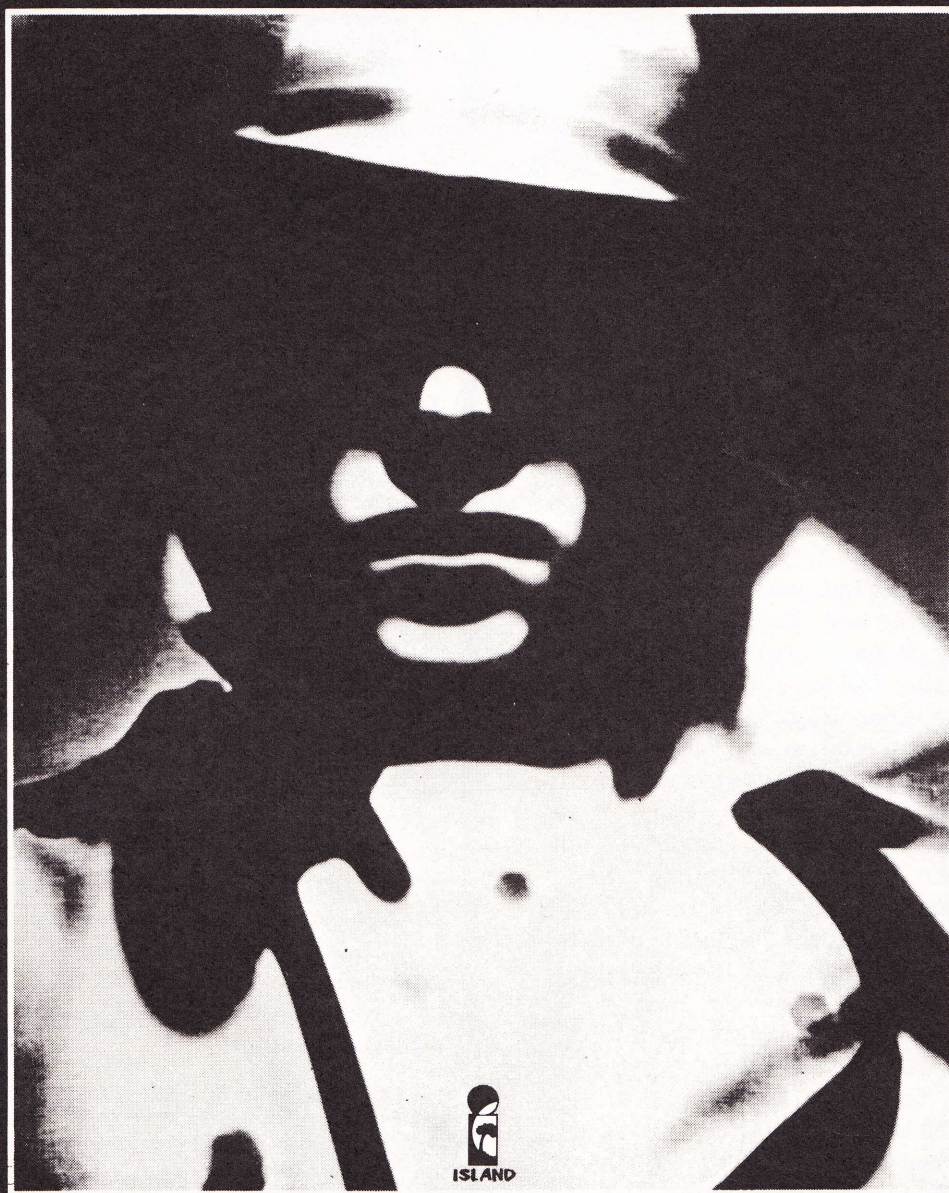
THE REVOLUTIONAIERS: Goldmine Dub.

This is as the title depicts, a goldmine of a dub. Dub, being reggae rythms let loose, with little or no vocals, lots of echo, with full emphasis put on the music. It's heard to best effect, very loud with all the bass and most of the treble turned up. Being a dub album in a lot of ways, means it will normally only reach a very limited audience and will probably never reach all the white ears that Dennis Brown and Culture manage to do. For a start you can't sing along to it, especially as there aren't any words! But it is great to dance to, which is what it's for. Produced by Jah Lloyd, it features many well known, (in reggae circles at least) artists such as 'Sly' Dunbar on drums, Robbie Shakespeare on bass, Eric Lamont on guitars, as well as 'Sticky' on percussion, all who played on Culture's "Two Sevens Clash" L.P. and lots of other dub records, including some with Joe Gibbs. Look instead of reading all this garbage, why don't you take a listen - Then you might know what I mean? It's on Green-sleeves records!!!

SKIDS: Scared To Dance.

Another 50-50 album, if you've already bought the Skids single and e.p.'s, you've already heard their best. Take away 'Into The Valley', 'Of One Skin', 'The Saints Are Coming' and 'Charles' and you're left with a rather average half a dozen Skids tunes and a couple of better than average ones i.e. 'Melancholy Soldiers' and 'Six Times'. Still, looking on the bright side, the album's well produced and the playing's faultless. Stuart Adamson's abrasive guitar gives the Skids a sound all of their own. The drums and bass are loud too and Richard (legs) Jobson's vocals have always been the same, loud, coarse and Scottish. On the whole, I found it disappointing and a wee bit lacking. It should, nevertheless keep the 'home' fans happy.

EDDIE + HOT RODS



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ILPS 9563 PRODUCER PETER KER

tubeway army

There are only three lonely soldiers in this army, yet the sounds they produce give the ears the impression that a whole battalion are responsible for the vocals, keyboards, guitars, bass and drums on the other side of the vinyl. The commanding officer is Gary Numan, who not only writes all the lyrics and composes the music but also plays keyboards and guitars as well as singing the vocals. His two-man troop include Paul Gardiner on bass and Jess Lidyard on drums. A certain amount of mystery has surrounded this band for a number of reasons and we were both very anxious to meet Gary Numan to try and solve some of them, by asking him face to face. The meeting eventually took place in a wine bar not far from Beggars Banquet in Ealing. We were joined first by Steve, a Beggars Banquet person who had arranged the informal interview. One and a half bottles of rich red and strong wine later, Gary Numan arrived with a mate for moral support to face this, his first ever interview.

Dressed entirely in black, Gary eyed us with suspicion. He seemed to relax a little when Steve passed him a glass of coke, (neither Gary nor his mate drink alcohol), but there was a feeling of tension on both sides of the small table. Gary began by explaining the original line-up and how he had auditioned for lead guitarist. "I did the audition and only got the job 'cos nobody else turned up. Within a week of me joining, the entire set was changed after I had played them some of the stuff I'd been playing before. I later became the singer and although I would've preferred to stay in the background and slowly gain experience, I started writing songs as well. I didn't really want the worry of having to keep on coming up with new songs. We did one gig at the Roxy supporting Mean St and the Saints and I ended up having a row with the guitarist..." "....it was over something very silly, he had cancelled a rehearsal 'cos he reckoned he didn't have any money and I told him that he should have asked the rest of us before he cancelled it and we would've lent him the money. He got very shirty about it and I knew he had money anyway & I decided he would be very hard to work with so I quit. Paul decided to leave with me because he liked my songs and we got on alright together. He's a good bass player as

well. Then we got my uncle Jeff to play the drums for us, he didn't really fit in at first. He was very flash, trying to impress us how good he was all the time. He wasn't at all solid. Every chance he had, he'd smash symbols and do drum rolls all about the place. In the end we had to take about three or four drums away, he had about two bass drums, eight other drums and about 3,000 symbols above his head, it was ridiculous because you just don't need all that. After I'd played him some new-wave stuff he realised what was needed and he became very good at it! We started to do mainly punk stuff at first, just to sort of get into it. At the time, the only people getting signed-up were new-wave groups. It's all very well being different but at that time it was just like cutting your own throat. We really began to change after we'd joined Beggars Banquet and the line-up had changed too, because Gerald who played drums had a good job and couldn't do any live gigs or couldn't rehearse very often. We had to replace Gerald with Bob, who's photo appears on the B-side of our first single. Next, we decided to get a bigger line-up, a guitarist called Sean was brought in and then Bob left. Yet another drummer was added, a friend of Sean's called Barry. Things still weren't working out right, we were playing gigs where no-one turned up then Sean and Barry decided they didn't want to do the new stuff that Paul and me were working on so we split up once again. Both Paul and I decided to ask Jess back to do some studio work and we managed to put an album together and now of course we've managed our second album and that's where we stand at the moment".

Well, we warned you there was a lot of mystery? So who actually formed Tubeway Army? Gary: "As it is now, I did but the original name was the Lasers. At the time I just wanted to be in a group, I always wanted to do something of my own, instead of just doing my version of somebody else's song. Nearly every song I've ever written has been written after I've heard another song. When I was 16 I wrote a series of songs all based on Ziggy Stardust, I was influenced a lot by Bowie and although I can't remember the titles, every one was a rip-off from the tracks on the Ziggy Stardust L.P. All the names were changed but apart from that they were the same. I still do that now but I disguise them much more. Most people think I've been influenced by Bowie but most of the



things that people pick up on are completely wrong anyway. I mean I don't like Bowie's lyrics very much these days, I don't think he writes very good lyrics any more". What was it about Ziggy Stardust that Gary liked so much? "It was mostly image really, totally in fact. Obviously, I liked the music as well but that wasn't what really influenced me. It was Bowie as a person, as a character, his whole image, I wish he'd carried it on". Gary then explained how he wants Tubeway Army to be remembered: "As a band I just want it to be something which people will accept as a band I used to be in, I would like Tubeway Army to be known as the starting ground for me and nothing more than that. I've got no plans to do another album with this band now that the second album's been completed". Steve, (the Beggars Banquet person), went on to explain the record labels point of view.... "For the first album we at Beggars Banquet had a bit of a fight to get Gary to let us call it Tubeway Army because from Gary's point of view, Tubeway Army were gone. I mean, that is why we announced last year that Tubeway Army had split up, that was to be the end. But then we thought it was a bit silly to throw away all the recognition that we had with Tubeway Army. So we kept the name for the first album, which was really, really only intended to be a demo tape anyway and we've kept the name on the second album because it's been done in the same phase". So, will the third album be called Tubeway Army? Not if Gary Numan can help it! But why does he object so much to the name? "It's nothing to do with the name" says Gary, "I don't hate it or anything, it's just that I'd rather be on my own, I think I work better on my own. I can't work with a lot of people telling me that they want to do this or they want me to do that. I really don't like that, I tend to stop altogether!" Is it practical to be in a band with those ideals? Surely it's better to go into a studio and play every instrument yourself on your own? Gary agrees:



G. NUMAN

pic: Pete Gilbert.

"As a writer, I can only do it on my own but I'd rather work with people who will play the way I ask them to". Gary can't arrange to do any live gigs at the moment because he's got a problem with Gerald who has a job as an executive and does not want to be in a situation where he will have to give up his full time work to be in Tubeway Army. Can't Gary advertise for a couple of keyboard players and another guitarist and still keep the name Tubeway Army? Steve from Beggars Banquet answered this one: "To be honest Tubeway Army as a band don't really exist. Tubeway Army is Gary Numan really and the rest are just backing musicians". Gary carried on explaining a bit further: "The band really revolves around me, whether I like it or not - that's the way it is. Nobody comes up with songs, nobody ever has come up with songs."

So what is going to happen then? Steve: "We are auditioning this week". Gary: "Yeah, but that's only to do live gigs not for any recording". Steve: "What if you get along with him Gary?". Gary: "If I get along with him it's possible that I'll use him again but he will not be able to contribute anything, I wouldn't want him to put anything into it which would mean having to give him a credit. I mean he would never be a co-writer or a co-producer or anything like that". Does this mean that Gary wants someone just to play what he asks them and nothing else? "Yes, to a certain extent" said Gary. And is Paul prepared to accept this? "Oh yes, totally, I mean Paul never says much..." Surely with Gary's outlook it would be more accurate to call the band Gary Numan and not Tubeway Army? Steve: "That's what is going

DOWN IN THE PARK
WHERE THE MACHMEN
MEET THE MACHINES
AND PLAY 'KILL-BY-NUMBERS'.
DOWN IN THE PARK
WITH A FRIEND CALLED 'FIVE'.
I WAS IN A CAR CRASH
OR WAS IT THE WAR
BUT I'VE NEVER BEEN
QUITE THE SAME.
LITTLE WHITE LIES
LIKE 'I WAS THERE'.
COME TO 'ZOM ZOMS'
A PLACE TO EAT
LIKE IT WAS BUILT
IN ONE DAY.
YOU CAN WATCH THE HUMANS
TRYING TO RUN.
OH LOOK
THERE'S A RAPE MACHINE
I'D GO OUTSIDE
IF HE'D LOOK THE OTHER WAY
YOU WOULDN'T BELIEVE
THE THINGS THEY DO.
DOWN IN THE PARK
WHERE THE CHANT IS
'DEATH, DEATH, DEATH'
UNTIL THE SUN CRIES MORNING
DOWN IN THE PARK
WITH FRIENDS OF MINE.
'WE ARE NOT LOVERS
WE ARE NOT
ROMANTICS
WE ARE HERE TO SERVE YOU'.
A DIFFERANT FACE
BUT THE WORDS NEVER CHANGE.

to happen, as we've already said, Gary is Tubeway Army anyway!"

If you're wondering what all the fuss is about concerning the name of the band, then you'll understand our next question. Why don't you keep the name Tubeway Army and save all the bother of confusing the people who like you for your music? Steve; "That's exactly what we as a record label, have been saying". Gary Numan gave a very honest answer. "Well, basically I think it's an ego thing. I'd prefer to be a famous solo performer rather than part of a famous group. Even though I'm the backbone behind Tubeway Army I still want to be a solo performer, I can't think of another reason".

The next question - when - we read it out, made everyone laugh, it was: Why can't Tubeway Army do more gigs? Gary answered it anyway, saying "It isn't that we can't. I don't really want to go out and do them yet, I'm very nervous in that way, I don't like the uncertainty of the crowd reaction. I can't really perform well unless I know there's a good crowd. If the crowd is on our side, you can see the change in the band. As the evening goes on we get better, I get better, I move more. If they're really friendly, I smile more. It's all that not knowing and honestly, ten minutes before I go on, I'm at the front door heaving, because I get so scared".

Gary by this time was much more relaxed than when he had first arrived. He slowly sipped his glass of coke and occasionally swished the

ice cubes around in the glass. We suggested that he wasn't being very realistic, only wanting the good times and not being prepared to take the knocks as well? "I went into this business because I enjoy this more than working in a warehouse or driving lorries. Now I'm in it I want to decide the parts I do like and the parts I don't like. I mean, it's a job just like any other job, if you can skive out of a particularly nasty part of a job, then you do". But every job has some nasty jobs that you can't skive out of. You can't expect it all to be smooth? Gary: "Don't get me wrong, we haven't had that many bad gigs, we've never been booed off stage or anything like that" - Would that be such a catastrophe? Surely that wouldn't be so bad, you would know at least that the crowd either liked what you were doing or not? "Well, we're going out in April and May anyway so we'll wait and see. I don't want to but I know it's the thing to do" What if he gets good crowd reaction? "I'll start to enjoy it and probably will want to do more and more gigs".

You've already told us your influences..... Steve: "No he hasn't!" - Yes you have Gary? "No I haven't, not properly". Well go on then? (Oh shut up waffling and get on with the next question - Ed)....

Your music is very doomladen, is that deliberate? Gary: "It's meant to be depressing" Why depressing? "I don't know why, most of my songs are, 'I-wonder-what-would-happen-if' situations. Both the first album and the second one are about what might happen. Like 'Are You Real', is about cloning. What might happen if you met a clone and the conversation that would go on. 'My Love Is a Liquid', is about what could happen with test-tube babies. You fertilize them, put them in a tray and they grow. It's about what could happen if it ever got to that stage. The reason it's depressing is because I think it is depressing, I think what might happen is very depressing. If you're going to write songs like this, you can't have happy tunes that bounce along. Although sometimes I do take it all too seriously and that's a fault I'm trying to get out of. But the new album's no different, it's still depressing"

At this stage of the chat Gary's paranoia got too much and we just burst out laughing! (Too much of the plonk you mean - Ed).

You haven't tried hard enough then have you? Gary just sat there and frowned, looking as serious as ever. We tried another question!

What is the song, 'The Life Machine' about? Gary stared at us across the table, he sipped his coke and replaced the glass on the table in front of him. "You know when a person's heart stops and they sometimes

stick them on machine that keeps them going - a life-support machine, when the person wants to die but the doctors won't turn them off, well it's about that". Are the words to your songs your own inner thoughts and feelings then? "Yes they are because you'll notice they've got a lot of 'I' and 'Me' in the lyrics. They're either about what I feel or putting myself in another person's place and trying to see it through their eyes. Like, in 'The Life Machine', I'm putting myself in the situation of the person who wants to die. He's in limbo and he can't go to heaven or wherever he's going 'cos they won't switch the machine off that's keeping him alive. And he can't be in his body because he's dead, he's just sort of floating. Have you ever read somewhere, where someone has said, 'I died for 5 minutes and I was able to see my own body'. Well, I saw a programme about that once and that was how the song came about. There was this man looking down at his own body and he watched as the people came in to see him. Even though these people still love him, he's not quite the same. They love him because they are supposed to, and that is basically what this song is about. The torture in that man's mind, where he can't go, and yet he can't stay either". Gary spoke as if he had first hand experience, it was as if he was the man on the actual machine, he swallowed and continued, "I believe if somebody is dead, they should be turned off. I don't see any point in keeping somebody's heart going when they don't even know they're alive". If they're just a vegetable you mean? "Yes, if that person doesn't even know they're alive, there's no point in them being alive. There's no point in my mum being kept alive if she doesn't even know who she is or who I am. And if she's like that, technically dead, then there is just no point in keeping her alive". You would think that a person who thinks so deeply about life and death like Gary does, would have some sort of spiritual belief but he says he's not a bit religious. "No, I'm not really religious at all. I believe in something, I believe in ghosts. I believe that there must be something that goes on but I can't really tie it up, it's like space and the universe, it's hard to comprehend". (How about getting back to what you came here for? - Ed)

How would you describe your music?

"Well, like Graham Newson wrote in In The City, issue 9, it's un-nerving. I think that's very true. I like to write things that make people think. The same way that I'm interested in people that make me think and see things that I'd never quite seen that way before"

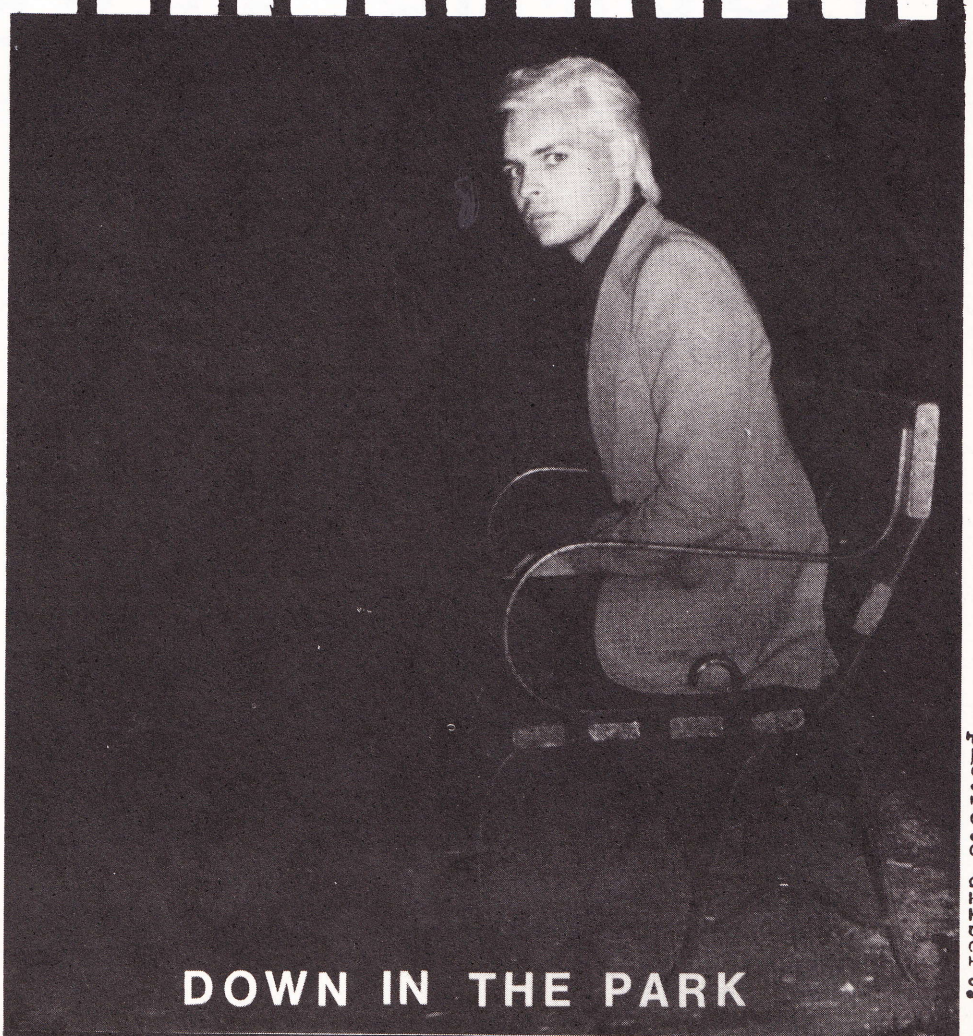
Were you ever personally involved in the punk thing? "Yeah, I used to be involved in it, jumping up and down and po-going. I saw the Pistols and all that lot, I used to go to all the pubs that they all

went to before it all really started. I used to go around with dyed hair, going to the Vortex on David Bowie nights and it was all fun for a while and then it got very boring. The bands didn't get any better as far as I was concerned. Shortly after punk started, Bowie came over for his '76 tour and then I realised what it was really about. And then all of a sudden, the bubblegum lot started coming out again, and that was terrible - There was no power!

DO YOU MEAN THE POWER-POP SYNDROME?

"Yeah, the Boyfriends and all that lot, I really didn't like that. And after the Machine, bands like Ultravox started to come out, then I got into Kraftwerk. I think it's really good, I like most of the new electronic bands". Can it be true that Gary Numan is actually admitting to actually LIKING Ultravox? Gary: "Yes, I am, they're my favourites. Ultravox and Human League - One or two others have put out some things I like but Ultravox have always been my favourites". Have Ultravox been an influence on some of the things you have put on record? "Oh yes, the latest album 'Replicas' is almost completely Ultravox". Some of the things that Ultravox do are doom-laden too. Is this what appeals to you? Gary: "That's probably what I like about the band, yes. I like John Foxx's voice as well as some of the keyboard runs, they're very effective". What sort of a person are you Gary? "I am a very shy person, I always have been ever

since I can remember. Whenever I'm out and I meet people for the first time I never say hello. Sometimes I come over really bouncy though. I don't really know what I'm like. I tend to adopt the character of whoever I'm supposed to be at the time. I'm a very miserable person, I'm always depressed, if I get close to anyone I make their lives a misery". Everything that Gary says, is told with such seriousness. He's a person that isn't afraid to admit that he's a very difficult person to work, live and be with sometimes. What sort of music does a person with this type of personality listen to when he's at home? Gary: "It changes all the time, I go through phases of liking different people. At the moment I'm into Eno and before that I was into Kraftwerk, then of course I've been into Ultravox now and again. Then of course there's David Bowie, who I'm into most of the time". By this time we've ordered our third bottle of wine and Gary's into his second glass of Coca-Cola. Why doesn't he drink alcohol. Is it because he just doesn't like it or is there some other reason? Gary: "No, it's nothing to do with beliefs or anything like that. I've just never got into it. Y'see when I was 17, I was on valium and nahdil for over a year and when you're on these type of tablets you musn't drink alcohol. All my mates were out getting drunk every night discovering and experimenting with drink, but I wasn't able to". Where these tablets prescribed? Gary: "Yeah, the school sent me to a phsycologist. Valium



pic: Pete Gilbert.

DOWN IN THE PARK

turned me into a zombie. It stopped me feeling so pissed-off and also stopped me feeling emotions. The only problem was, they stopped me feeling anything at all". But this, (pointing at the glass of wine), has the same effect, so keep off the valium Gary and start drinking some wine? Even Gary raised a smile at this suggestion as the rest of us split our sides in laughing, (Go easy on the wine then - Ed). Gary, when the laughs had ceased answered our question with, "Well, it's easier to take tablets and anyway they're cheaper" Steve: "And they don't rot your kidneys either". (more laughs) - (How about getting back to what you came here for -Ed).

Do you ever worry about material for your next album? "Yeah, it worries me a lot. What happens is, I write a lot of songs in one go. This makes me very, very happy, because I've managed to write a lot of songs that I consider are good. But I can't write songs when I'm happy so I stop writing. Y'see I can only write songs when I'm depressed....." We explained that this made sense in a way. "It's unfortunate though because it means that if I'm going to be successful for the next 5 or 10 years, I've got to be depressed for that length of time as well". You can't help feeling a little sad for Gary but at the same time you can't help smile at him either. "I get happy and stop writing, then I get depressed

'cos I'm not writing and because I'm depressed I start writing again. Then I write until I'm happy, then I stop writing again and so on. I've been like that for years". I explained to Gary that this was a similar situation to a person who gets very depressed and goes out and bashes away at the garden. I told him this is what I do. I go out in the back garden and dig,dig,dig, I dig like a lunatic. Steve: "You must have great big trenches in your garden by now. World war 1's over y'know?

Frank: "No, Pete's a gravedigger, didn't we tell you?" This time the laughs were at Pete's expense. (Who's paying for all the wine - Ed). Pete ignores the jokes and speaks to Gary about his own background. Pete: "I am interested in your saying that you're a depressive because I went through a phase of depression and like you was on valium etc. But I seemed to come to terms with myself and whenever I feel a bout of depression coming on nowadays, I just occupy myself by doing gardening or something. When you feel depressed Gary, do you channel it into doing something constructive?" Gary: "I don't channel it anywhere because I can't control it. I mean, I don't enjoy being miserable with people but I must admit that a lot of the time I am miserable. Often I've got no sense of humour even when someone says something that is really

funny. Other times I can be really ratty as well. Somebody will give me a perfectly normal answer to a question and I'll pick up on say, one word and fly at them, just 'cos the word didn't sound quite right. Or I'll do very childish things, like, I'll stop talking to them or ignore them, or else I just storm out, hoping to Christ they're gonna call me back. If they don't call me back, I think up some excuse for going back, saying I've left something behind or something. I suppose it's attention seeking in a way but I'm not aware that I'm doing it for this reason but deep down maybe I do want attention". Is this one of the reasons it reflects so much in the music that Gary produces? "The reason it reflects in my music is because I always feel that I'm looking for something or trying to achieve something. Before I got this contract with Beggars Banquet, I thought it was the music and records and a record contract I was looking for, but when I got the contract I went home and was so miserable to my family. All they did, was ask me how I got on and I was a real pig to them. They were so pleased for me too but I was so nasty, I thought they would have thrown me out. I've never been able to explain or understand why I was like that. That should have been the happiest day of my life....."

GARY NUMAN/TUBEWAY ARMY/SPOKE TO/FRANK & PETE/IN THE CITY.

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|--|-----------|
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CRASS

pic: Pete Gilbert.



It was a Sunday afternoon and curiosity had led us to this farm labourers cottage in the Essex countryside. Concealed well off the beaten track we had managed to trace down a band that had sent our imaginations spinning when we first saw them supporting Cuddly Toys at the Moonlight in West Hampstead. Their name is Crass and their dress is black, they are vegetarian and their music/noises are fast, short, angry statements against what they feel is wrong in the world. All appear to be very serious in their belief but whether you believe what they say is another matter? We've just written our questions and objections together with their answers and explanations. And the rest is up to you? We began by asking the inevitable question, who's idea was it to form Crass? Steve: "I came to live here and I told Penny that I was thinking of starting a band, and that I would like to sing. Penny had a set of drums and offered to drum for me. Then all the members joined as they passed through the house, it just sort of grew like that." But why was the band formed? Steve: "Well, for a start, I went to see the Clash in Bristol and Joe Strummer was up there saying "Go out and do it", so I thought 'I will' and I just felt that I just wanted to say something and do something, y'know, make my own stand. But I think we've all got different reasons for joining the band." But how did you come to live here and how did you find this place? Steve: "Well, I just met everybody here." G: "It's been established for about 12 years now and people just come and go all the time - there's been a band here before and the whole house has always worked along these lines. There has always been a facility here for people to do what they want to do. Whether they use it or not is another matter." Tell us something about the household, is it a family? G: "No, not really, basically it just works on respect, mutual respect. Everyone here is an individual

and we just happen to have very similar views - but it's coming in a lot of different directions - that's why it's got a lot of energy and power. Nobody's trying to dictate or anything." At this stage a large brown tea-pot appears on the scene and after we've all been asked whether we take sugar etc, we asked how they would describe themselves? Would they describe themselves as anarchist's?

ANARCHY

G: "Well, you'd have to define how you're using the term really - Pacifist's - Anarchist's maybe. Well we're anarchist's in thought but I don't think any of us, at the moment, intend to pick up a gun and start firing But there are several forms of anarchy? Phil: "No there isn't! Anarchy is just what it means, without state...." G: "It means complete chaos" Pete: "In the dictionary it means a state without government...." Andy: "The thing is, we're talking about ourselves and our relationship with other people. But when you start trying to classify us, well that's exactly what we're trying to get away from. Once we get labeled with whatever, well that's what we're against! We are people and we're trying to relate to other people as people, and we're trying to get them to see themselves as people, rather than as part of a mass. I mean, I suppose a lot of the things we do could be classified as anarchic, but we are people." Phil then goes on to explain even further: "A simple example is the unemployed in this country, I mean economically it's no crime to be unemployed. What is the crime, is to not mind being unemployed because you've got better things to do. It's no crime to actually lead your own life the way you want to, as long as you're not affecting other people. The real crime is, when it points out the rest of what is going on." We challenged them at this point by stating that not everyone thought about things as deeply as they do? What about the ordinary person

in the street that doesn't have such definite views about politics, religion and society? People who just want to lead their own lives? Pete: "The fact is, they are totally moulded and structured from birth - and even before birth, and they won't be living their own life! They will be just following the channel that has been set before them...." But supposing they are happy living that way? G: "Well, we're not a dictatorship, the band. I mean we're not trying to thrust anything down anyone's throat. We're just making a statement - you can do what you like with it. We're just making it available!" Are you looking for converts or recruits to your way of thinking? Pete: "No!, no way, because that would be setting up yet another system. What we're trying to do is to get people to question things, instead of just accepting everything that comes along." But what about those people that just don't want to think as deeply as you do and are happy just accepting things the way they are? Pete: "Well, they'll just totally ignore us and the chances of them ever coming to see us are pretty slim. And the number of people that will actually see us or even begin to see something in what we are doing and saying is also very slim. I mean you can't very well grab someone by the lapels, can you?"

BOMBS

G: "A lot of people can't even see possibilities beyond what they've been given." Phil: "That's the way we are working now, I don't want to get into guns and bombs but I can see the amount of dissatisfaction in this country. If what we're doing doesn't work or isn't needed or doesn't change the course slightly then there's a real possibility that people will start to plant bombs etc. Look at what happened in Yeovil? We're told that the guy was a crank as he obviously was, but there are other incidents, like the IRA. I can see the social unrest getting to the degree where people will put bombs out and will start shooting people, and I don't want that to happen." But aren't you contradicting yourselves here? Wouldn't the lyrics to 'Do They Owe Us A Living' actually create social unrest for example? Andy: "We don't create anything." What do the lyrics mean then? Andy: "When we started a couple of years ago, that was probably the first song we did. It became the song we were known for, it was something

we could work for, it became the song that we do, so we've kept it in the set." But who are they? Phil: "That is the question, who are they? I mean why are these people up there saying 'Do They Owe Us A Living'. Are you getting as good a deal as you think you ought to get?" Pete: "They feel guilty because they can't get a job only because they're made to feel guilty. I mean the whole school epic is working towards getting a job, y'know, a nice job at the factory. This person might not want to get a job in a factory and so they'll start feeling guilty about it. They then go along and get a pittance in their hand from the dole queue....." But surely if someone is capable of work and there is a job for that person, he/she should be made to feel guilty if they accept this, what you call 'pittance' when they are just plain lazy? Phil: "Well okay, I'll go and join the army and put a bayonet through someone - I'll do that, I mean that's what you're saying because that's the sort of jobs that are going." But we're not suggesting that you stick a bayonet through someone....? Phil: "But I'm capable of doing that, I'm also capable of dropping an atom bomb, theoretically I won't do it, I don't choose to do it and I don't choose to work in a factory either, I don't choose to use my life that way - therefore I won't do it. The system isn't set up the way I want it." At this moment Penny Rimbaud arrives with Eve Libertine and the kettle is put on again for another cup of tea! Penny sits cross-legged on the floor as the informal interview continues. We're still confused on this subject of 'Do They Owe Us A Living', surely man has always worked for his survival, why the maliciousness in this song? Penny: "I think that there's a degree of maliciousness which you observe in the lyrics of 'Do They Owe Us A Living' - and I think that the song is intended to have a degree of maliciousness which makes it quite different to the rest of the songs, because there are kids who feel guilty about not working, sapping off the state etc. And they just don't want to conform to drab stereo-type jobs, which is the alternative to that. And the first step towards releasing yourself from that, is to have an effective and malicious outlook. To sort of, have a "Well fuck it! I don't care!" outlook, that's the first step to some sort of enlightenment.



pic. P. GILBERT.

WELL?
DO THEY?

DO THEY OWE US A LIVING?
fuck the politically minded
/here's something i want to
say/about the state of the
nation/the way it treats us
today/at school they give y
ou shit/drop you in the pit
/you try and try and try to
get out/but you can't becau
se they've fucked you about
/then you're a prime exampl
e/of how they must not be/t
his is just a sample/of wha
t they've done to you and m
e/
CHORUS/do they owe us a liv
ing?/of course they do,of c
ourse they do/do they owe u
s a living?/ of course they
do,of course they do/do the
y owe us a living?/OF COURS
E THEY FUCKING DO/

As long as they're bound in one of the alternatives (one is getting an awful job and the other is having to accept a pittance from the state). Both of these alternatives are de-moralising, and the first step for the average kid in the street is to say "Well, fuck the lot of you!", that's the first step towards some sort of genuine seeking of an alternative - and it is malicious. It's far more of an intelligent move to cut up railway carriages than to get a job at Fords and be married at the age of 21 and be dead at the age of 22." But surely one doesn't have to accept that system? I know someone that has been on the dole for over ten years, he's just plain lazy and doesn't want to work, he believes the state owes him a living and is going to grab all he can while he can? Penny: "I think there's an enormous difference between the sort of 'Right To Work' quality of the song, from for example, the Chelsea angle, and what I think 'Owe Us A Living' is, as a song, 'cos that's what we're defending and talking about, in a way. I mean, the only level at which I would attempt to defend it (because I think we all feel to a degree that the song is obsolete anyway) is not saying, "look, the state owes us a living", neither is it saying, "We ought to be given decent work". As I said it is a malicious song!. It actually says: "School gave us shit!, work's shit!, everything is shit! - Now they owe us a living!" It doesn't say, "get your heads together and go to work at Fords", neither does it say, "Accept £10-00 a week from the state for being a lazy sod!". It doesn't promote anything but a maliciousness. In that sense, I think it's an obsolete song - And now we've gone beyond that." Andy went on to confirm Pennys' explanation: "It's really just a jolt, to get you out of that complacency, because some people don't realise that there might be an alternative, I mean some people wouldn't even think about it, it wouldn't even enter their heads."

Christ

At this stage we decided to move on to the blasphemous content of the other songs? Phil answered this question by asking us a question: "I can only answer that question by asking you what you mean by the word blasphemy, you'll have to give me your total understanding of the word blasphemy?". We explained that the word blasphemy, to us, meant the setting out to deny all existence of God and what the bible teaches? Phil: "I set out to deny the use of the bible or whatever, whether it's true or not. I deny people the right/ability to use information, or supposed information, or supposed 'special' powers, to compound the abuse we've had from 2,000 years of revenge." G continued: "I think it attacks it on two levels, like the way God is used, not as justification for war or violence and just about everything. It is justification for peoples' guilt, done in God's name. It's what we've made him into and how it's all so absolutely perverted the whole human race, almost!" I do accept that Christ's name has been used for all sorts of wrong things but I can't agree with you blaming and insulting him and his name, for what men have done. Why blame and insult Jesus for things that he hasn't done personally? Phil: "What we're challenging, is the constant depravation, it's happening all the time. I mean Christ could be anything from the son of God to a straight political killing. He set himself up in a very troubled country with a lot of terrorists and he made himself an inconvenience to the Jews and to the Romans, so they humped him off....."

But it's the constant perversion, the constant re-doing of things, the constant re-establishing of the Status Quo." Can you give us an example where Christ's name is mis-used? Penny: "....Before a condemned person is hung, the last words they hear before someone puts the noose around their neck are "God be with you, my child" and "May Christ bless you", and then they're dropped 15 foot, and the noose tightens....And I think that's the greatest blasphemy."

Boney M

The greatest blasphemy is the hideous use of Christ and the hideous use of God.....I think the blasphemy that Boney M committed by sort of



pic: Pete Gilbert.

going up with their totally sexual, slimy filth, doing Mary's Boy Child - I mean that's real blasphemy. What we do is question mythology, in much the same way that 'Owe Us A Living' does. It's the same sort of tactic, it's de-mythologising - make your own decisions, but you don't have to carry the guilt! I think blasphemy is a very dangerous term to use because in my terms, there is no greater blasphemy than what Boney M did...." Are you then, denying that your songs are of a blasphemous nature? Penny: ".....I don't consider the statements we make are blasphemous, as such. They don't deny anything, they say "Well, so what if Christ died on the cross! What's that got to do with me? Why should I have to carry the burden of everyone else's guilt?" I wouldn't put anyone on a cross, and certainly, having put someone on the cross, I wouldn't then burden other people with the responsibility of that. If I chose to crucify someone, I'm not going to burden every other living being. So what we're attempting to do with those songs, is not to be blasphemous but again to demythologise, to rid people of the guilt that they've been forced to carry through other people's prejudice." But Penny you say you are de-mythologising. What about those

CRASS

people who believe that Jesus is the son of God? Penny: "Well, I've no doubt that he is! I think you are the son of God and that I'm the son of God and that we're all daughters and children of God and God is the Father and Mother, if one wants to think in those terms. I mean, I don't see why one shouldn't think in those terms but why sing about one person in history? Marx was the son of God as well, so was Hitler the son of God. So you are denying that Christ was the son of God then? Penny: "No!, I'm not denying that he was the son of God at all. I'm saying that if he's the son of God then we're all the sons' of God. Where else have we come from?" I can't agree with your philosophy on this subject? Pete: "....What we're saying is that Christ's existence is now used to fortify and justify and is the reason for a whole number of actions, which are totally wrong, with nothing to do with christianity as a religion. It's just a system for allowing actions which are convenient, basically, y'know wars are fought on religious grounds, of which there can be no justification."

What puzzles me still, if I understand you properly is that what you are seeking is exactly what Jesus sought? Penny: "Absolutely!" But I'm still at a loss as to why you direct your attack on him instead of organised religious groups who you claim pervert what he stood for? Andy: "No, that's not true, I don't agree..." Penny: "If you remove the corner-stone, then the whole bloody building falls down, if you take the cross off the top of the steeple, then you've only taken the top off the top of the steeple. If you pull out the stone at the bottom, the whole bloody lot falls down..."

ATTACK

Personally, we didn't get that impression before, we didn't realise you were trying to do that? Penny: "Of course that's what we're trying to do, we're trying to make people question from the absolute root, the mythologies, whether the mythology is the state or the institution of marriage or whatever, we're not trying to destruct, I'm not saying destroy at all. What I'm saying is, if one's going to make an attack and the attack isn't a destructive attack (and I mean the attack of questioning), so that people can stand in front of something and question all of the premises which exist around something, then one has got to go to the root, there's no point in attacking the vicar of Grinstead for example, just because he's the end result of hundreds and hundreds of years of certain events happening. So the only thing one can do, is to attack the actual cause of his myth, the very root of it." But surely then, your goal is to destroy all that Jesus came to seek? Penny: "Not at all, not at all...." But he is the one you are attacking? Penny: "What we're trying to do, is to make people question, not destroy, we want people to question their relationship to anything, whether it's their wife, their husband, their boyfriend, Christ or whatever - Just to question the actual roots of those relationships. Because by questioning them, then they can fortify or unfortify that relationship. I mean, just as much as the attack we make on Christ, for example, might remove peoples faith in him, it might equally fortify a lot of people's belief."



pic: Pete Gilbert.

WHAT A SHAME.

it doesn't take much to bring you down/there are plenty of people standing round/they wait till you slacken off/just a bit/then they fill you up with passive bullshit/it's too good/it can't last/what a shame/watch out for the quiet ones at the back/all they want is the smallest crack/everything's happening down the front/innocent bystander, you're the biggest runt/fuck the punks/

punks are fucked/it's too loud/awful row/they can't play/they'll give up/in the end/what a shame/oh what a shame/oh what a shame/it's still the same/that's what you think/watch out for the quiet ones at the back/all they want is the smallest crack/everything's happening down the front/innocent bystander, you're the biggest runt/we all know/it's so bad/but we say so/WHAT A SHAME/

I mean if you throw that sort of material at some people, it may make them doubly vigorous about their attachment to that idea - likewise a lot of our attitudes may insult a lot of people on the left, which is unusual for a band which have the sort of attitudes we have. As I've already stated, all we're trying to do, is to make people question in a much more illuminated way, the premises of things. People so easily adopt something without really working their relationship with it. So that's all we're trying to do, we're not trying to collapse the established church or anything like that." But surely it is the established church that has perverted the things that Christ taught. Jesus never declared military war for example, surely people are at fault and not God or Jesus? Penny: "Yes I know, but the church can sell their war on the grounds of Christ. Now if people have got their own clear view as to what Christ represented, then you couldn't send christians to war!"

Well, all this is now clear to me only because we've had the opportunity to speak to you on a personal level but I must be honest and tell you all that it certainly doesn't come over like what you've described in the lyrics? Penny: "Maybe not, but I don't think we are an immediate effect band anyway. I think if people come along and they hear the lyrics or they listen to us on record, the effect of what we have to say and what we are doing is very long term. I mean, there's no real instant enjoyment, necessarily, but I think over weeks and weeks and weeks, people will think, "Oh yeah, that seems to make sense!", and it will all start correlating and coming together."

Phew!!! - pretty heavy stuff. We think Crass have said enough for this issue but there's lots more - If you're interested in hearing the rest of the interview let us know?

END